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ABSTRACT

This article discusses phonological meanings and their realization in fiction texts and the problematics of their translations. The various views linguists appear to have about what phonological meanings are and how they are expressed linguistically are examined. Furthermore two linguistically oriented approaches on translation theory, Nida's and Newmark's, and the discussions on phonological meanings in them, are taken as representative examples of the treatment and development of phonological meanings within translation theory. Actual translation practice and publishing politics are also discussed. (JL)

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Phonological meanings in literary prose texts and their translations

by Eija Ventola

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PHONOLOGICAL MEANINGS IN LITERARY PROSE TEXTS AND THEIR TRANSLATIONS[1]

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1. Introduction

The purpose of this article is to discuss the role of phonological meanings expressed in literary texts and how phonological meanings have generally been treated by linguists, translation theorists, and translators. The special focus will be on prose texts, although reference to poetic texts and other kinds of texts will also be made.

The interest for the topic developed from research into Australian fiction and its translations into Finnish (Ventola 1990; forthcoming). Altogether 115 Australian novels have been translated. These include some **valued**[2] Australian classics, e.g. by Patrick White, Xavier Herbert, etc., but most of the translations belong to **non-valued** rhetorical genres, e.g. romances, adventure stories, detective stories, and so on. As in any valued prose written in English, the authors of the valued Australian prose are also skilled in using phonological means to create rhetorical effects, whereas in non-valued works phonological meaning effects are less often attempted, and when attempted, then usually without great success. In translations, the phonological meanings of the original works seem to receive less attention in valued texts and appear largely to be ignored in non-valued texts. This observation leads us to consider the relationship between phonological meanings and various kinds of texts and their translations in greater detail.

This article will start with a brief discussion of the phonological level and the meanings created. The discussion will at first centre on conceptions which various

linguists have held of phonological meanings, starting with Firth and his views. The focus will then shift onto literary texts and onto how linguists - systemicists and others - have studied the realizations of phonological meanings specifically in prose texts. The article illustrates the phonological meaning relations in prose text extracts and their translations and finally, more briefly, discusses the implications for the training of translators.

2. Phonological level and meaning-making

It is well-known that for Firthian linguists a statement of the meaning of a text "cannot be achieved at one fell swoop by analysis at one level" (Firth 1951/57: 192). Firth suggested that the meaning complex should be split up and that at each level the analyses should try to capture specific types of **meaning-making mechanisms**. "The accumulation of results at various levels adds up to a considerable sum of partial meanings in terms of linguistics" (Firth 1957/68: 197). Meaning for Firth was dispersed "into modes, rather like the dispersion of light of mixed wave-lengths into a spectrum" (Firth 1951/57: 192). Thus, when we

> make statements of meanings in terms of linguistics, we may accept the language event as a whole and then deal with it at various levels, sometimes in a descending order, beginning with social context and proceeding through syntax and vocabulary or phonology and even phonetics, and at other times in the opposite order (Firth 1951/57: 192).

Phonological patterns are one of the ways 'to mean' when creating texts. To illustrate the existence of phonological meanings in texts, Firth presents an analysis of Lewis Carroll's famous nonsense poem called 'Jabberwocky' (Firth 1951/57: 193):

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogroves,
And the mome raths outgabe.

Firth discusses the poem and its phonological meanings in terms of its stanzas, specific rhymes and its phonematic and prosodic processes and concludes that certainly the poem is 'English enough' in its realizations (see Firth 1951/57: 193).

The level of phonology is thus for Firth one of the meaning-making levels, no more nor less important than the other meaning-making levels, and it is not just characteristic of poetry. Phonological meaning, or the prosodic mode of texts, as Firth also calls it, interacts with other kinds of meaning, and all levels simultaneously contribute to the meaning-making in all text production.

For a thorough analysis of phonological meanings in texts, Firth (1951/57: 194) suggests the following categories: 1) **alliteration** (initial consonants: *feel/fate*), 2) **assonance** (vowel patterns: *bead/eel*), 3) **'chiming of consonants'** (*foul and fair*), 4) **stress**, 5) **emphasis**, and 6) **intonation**. According to Firth (1951/57: 194; emphasis mine), "Such features can be so distributed by a writer as to form part of **artistic prosodies** in both **prose** and **verse**". Firth emphasizes that such phenomena in texts are not just 'sound symbolism' or 'onomatopoeia', but, rather, they are part of the various means to express phonological meanings in texts, and thus they contribute to the total contextual meaning of the texts. They create the **prosodic mode** of the text or the **phonaesthetic**[3] character of the text.

What tools and ways are presented and used for analyzing phonological meanings in texts varies slightly from linguist to linguist and from tradition to tradition. When discussing phonology and poetic meaning, Leech (1968: 89-130), for example, lists **alliteration** (*send/sit*), **assonance** (send/bell), **consonance** (*send/hand*), **reverse rhyme** (*send/sell*), **pararhyme** (*send/sound*), **rhyme** (*send/end*), **chiming**[4] (*mice and men*), and **onomatopoeia**[5] (*buzz*) as repetative and parallel sound patterns which together with such prosodic matters as **rhythm**, **stress**, and **metre**, create phonological meaning in poetry. Leech (1966: 186-189) considers similar phonological tools operating as **phonological schemas** also in other kinds of texts, i.e. in advertising: **alliteration** (*Give me Gordon's - everytime*), **rhyme** (*Shave and save with Erasmic*), and **vowel harmony** (*Mum Rollette protects you best*). Furthermore, phonological patterns and their meaning making should be considered also in fiction. Leech & Short (1981: 78) suggest the following checklist for students for analysing phonological (and graphological) patternings in fiction:

A) Are there any
1) phonological patterns of rhyme, alliteration, assonance, etc.?
2) salient rhythmical patterns?
3) vowel patterns or clusters?
4) consonants patterns or clusters?
5) graphological patterns of spelling, capitalization, hyphenation italization, paragraphing, etc.?

B) How do the discovered phonological patterns interact with meaning?

A very detailed treatment of the use of sounds in literature has been provided by Chapman (1984). He not only discusses the differences between the modes of realization, i.e. spoken interaction vs. the written representation of interaction on a page, but also the uses of spelling deviations, punctuation, and typography for representing sounds, onomatopoeia, the representation of characters' dialectal variation, the representation of prosodic features, voice quality, various non-verbal vocalizations, the uses of non-human and inanimate sounds, and music in literature. Some of Chapman's tools seem to go very far beyond Firth's suggestions of phonoaesthetic tools.

Within systemic linguistics, Cummings & Simmons (1983) propose the following categories for the analysis of phonological meaning: 1) **onomatopoeia**, 2) **alliteration**, 3) **assonance**, 4) **repetition of sounds**, 5) **rhyme**, 6) **consonance**, 7) **stress**, 8) **rhythm**, 9) **juncture**, 10) **pause**, and 11) **tune**. Bregazzi (1990) and Kies (1990), who similarly work within the Firthian tradition and systemic framework, also discuss the iconic meaning of sounds. Bregazzi pays specific attention to the specific phonological meaning expectations that readers have, their experience of 'inner ear' when reading, and their ability to understand and interpret kinetic relationships, that is, the kinds of 'iconic meanings' realized by sounds. Kies discusses phonological meanings in terms of **phonaesthemes** (sounds which have to do with sounds or movements, e.g. for indistinct sound /ʌ/ in *hum, drum, thrum, thump, grunt, mumble,* etc., or for quick movement /sk-/ in *scamper, scan, scatter, scram, scrawl, scrub,* etc.), and **kinaesthemes** (sounds which 'enact' physical action, e.g. for abrupt movement /p,t,k/) in *knock, crack, flick, hack,* etc.). Kies further points out that both of these realizations of phonological meaning have to be considered together with **synaesthesia**, i.e. with syntactic and graphic patterns in texts.

Although the tools and ways of analyzing phonological meanings in texts may differ in linguistic traditions, the various approaches have largely accepted the study of phonological meanings as a fruitful enterprise and consider them as expressions of personal and social attitudes of interactants engaged in any kind of communication. To summarize then, today most linguists understand the phonological level in its Firthian sense - as part of the total meaning-making mechanism. But, as will be discussed in the next section, most studies on phonological meaning are selective and seem to concentrate mostly on literary texts and more specifically on valued literary texts.

3. Phonological meanings and their analysis in various kinds of texts

When Firth (1951/57: 193) writes "whenever a man speaks, he speaks in some sense as a poet", he seems to suggest that phonological meanings are present and analyzable in **texts of all genres**, produced by speakers in various social contexts. Similarly Chapman (1984: 210) seems to consider the same 'tools' operative in everyday situations and in literary texts:

> "Literary language is closely related to everyday usage; it must draw upon the common core of shared speech if it is to communicate in any way. Those manipulations of language which we think of as specifically literary - rhyme, rhythm, figures of speech and the rest - can be found in daily usage."

Today we indeed have an abundance of discourse analytic and ethnomethodological studies that focus on analyses of different kinds of spoken verbal interaction in various social contexts. But have linguists studied the role of phonological meanings also in written texts of various kinds? The answer to this question is largely **no**. Most of the studies on phonological meanings in written texts seem to be interested only in the study of artistic or literary texts (noted also by Bregazzi 1990). Only a few studies discuss phonological meanings in non-literary written texts (e.g. Leech 1966; Bregazzi 1990). We can thus say that the interest in phonological meaning creation seems, first of all, to be **biased towards texts of literature.**

But even texts of literature have not been treated equally. As mentioned above, Firth (1951/57: 194) saw phonological meanings operating both in prose (i.e. fiction) and in verse, and thus one would expect him to pay equal attention to both. But all Firth's examples of analyses of phonological meanings come from texts of verse, and he is no exception among linguists interested in phonological meanings. For example, in Cummings & Simmons (1983) the realizations of phonological meanings are illustrated by analyses of Gerard Hopkins's, Dylan Thomas's, and Matthew Arnold's poems. No novelist receives any attention in their analyses of phonological meanings. Thus, the second bias that can frequently be recognized is that the study of phonological meanings in literary texts seems to be skewed towards *verse* at the expense of fiction.

There are, however, some books, such as *Style in Fiction* (Leech & Short 1981), which encourage linguists and students of linguistics and literature to discover what lies behind the writing of good novelists: "The great novelists of the English language have been ... also great artists, and the challenge remains of trying to explain the nature of that artistry" (1981: 2-3). Leech and Short call for a serious study of various kinds of meaning realizations in prose, including also the realizations of phonological meanings. But the data they analyse present the **third bias**: if phonological patterns are studied in fiction texts, they are more frequently studied in **valued fiction texts** than in **non-valued fiction texts** [6]. For example, Leech & Short (1981) have studied such well-known and valued authors like Joseph Conrad, D. H. Lawrence, Henry James, Katherine Mansfield. Little is known about inexperienced novelits's attempts of using phonological meanings.

The three biases are summarized in a form of a network in Figure 1, where the arrow ' ↗ ' indicates the direction of preference skewing (i.e. phonological meanings are studied in literarary texts more frequently than in non-literary texts; in verse more frequently than in fiction texts, in valued fiction texts more frequently than in non-valued fiction texts).

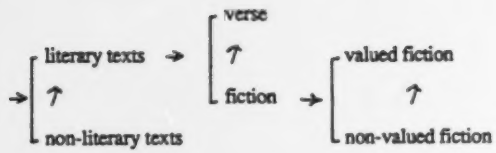

Figure 1. *Generic skewing in the study of phonological meanings.*

The linguistic artistry of producing phonological meanings in texts of different types still remains a puzzle. Only relatively few studies have in fact concentrated on finding out how phonological meanings are created in texts. In no sense can we say that we know how in various contexts of situations every man 'in some sense speaks as a poet', if he does. Analyses of phonological meanings in all kinds of genres are necessary. The above-mentioned biases towards the study of texts of literature, and more specifically towards verse and valued fiction texts, have so far restricted the study of phonological meanings and their realizations. To understand the functioning of phonological meanings more fully, we should expand our studies beyond the biases presented above.

4. Translation theory and phonological meanings

The biases captured in Figure 1 also influence the work of translation theorists and translators. Phonological meanings and their translation is seen to be important only in literary texts, more specifically in verse. Texts are even classified according to their artistic realizations. In a textbook on translation theory, for example, a translator trainee may be told that **entertainment literature** and **factual prose** are "not read for linguistic pleasure but for the sake of an exciting plot, content, or useful information", whereas in **artistic literature** (i.e. valued fiction) and **verse** "part of the reading pleasure consists of carefully cultivated language with its fine nuances and well-formulated texts" (Ingo 1982: 15-17). Ingo seems to imply a state of affairs where in some texts phonological meanings are realized, and in others they are not. This cannot be

the case. Also prose and non-valued fiction texts include patterns which realize phonological meanings. The patterns in everyday texts may be less foregrounded than in the valued texts of literature and as receivers of the texts we often are unconscious of these patterns and the meanings they create. But there also exist many non-valued text types where phonological meanings are as foregrounded as in artistic texts and where they are used to create certain rhetorical effects. As mentioned previously, Leech (1966: 186-189) has considered advertising as a typical non-fiction genre which consciously utilizes various phonological patterns to create powerful meanings. Hatim & Mason (1990: 14) also give further examples of phonological meanings at work in non-fiction texts: *Let the train take the strain* (British rail) in advertising and *The workers not the shirkers* (Margaret Thatcher, circa 1980) in political slogans. Thus, the view that phonological meanings are only used for artistic purposes and that a translator only needs to pay attention to the phonological meaning realizations in verse seems to need reassessing.

Earlier, this article encouraged the study of phonological meaning patterns in all kinds of texts. When such patterns are discovered, it is appropriate to ask if and how such phonological meaning realizations can be translated. Ingo (1982: 17), as shown above, seems to suggest that such translations (of 'tune') are possible in artistic texts and must be given high priority, specifically in translations of verse. But, as will be shown below, opinions on the translatability of phonological meanings seem to vary among linguists and translation theorists.

To begin with, Firth saw phonological meanings as a part of 'the statement of meaning' of a text. He saw the linguistic understanding of a text on all levels of meaning to be specifically beneficial for the translation process and encouraged linguists to work together with translators, assisting the latter to formalize the processing of a text.

> One of the most important assignments for linguists in the future is the formulation of satisfactory theories of the nature of the translation bridges between languages. ... Translators know they cross over but do not know by what sort of bridge. They often re-cross by a different bridge to check up again. Sometimes they fall over the parapet into limbo. There is a good deal of smuggling and surreptitious evasion, and deliberate jettisoning of embarrassing difficulties (Firth 1957/68: 197).

According to Firth, linguists and translators together can build up a translation theory which involves "interlingual bridges making use of levels of analysis and measuring modes of translation by the theory of modes of meaning" (Firth 1957/68: 197). Yet, Firth did not consider 'building bridges' an easy task, especially not in translations of verse. In 1951, Firth writes that "the phonological mode of meaning, in poetry, ... is a mode *impossible of translation* from one language into another" (Firth 1951/57: 193; emphasis mine). Firth gives Swinburne's poetry as an example, stating that its English quality makes it "untranslatable into any other language" (Firth 1951/57: 198). Later he refers to the phonetic mode as "the most *intractable* in translation" (Firth 1957/68: 198; emphasis mine). As also others have noted, with these statements Firth did not want to discourage linguists, translation theorists, and translators from tackling the problems of translating poetry. On the contrary, Firth was among the first linguists to see the importance of linguistic analysis, including phonological analysis, for translation theory. But he openly admitted that translating phonological meanings offers a special challenge when bridges are to be built between linguistics and translation theory.

Since no comprehensive overview of how various translation theorists have handled phonological meanings and translation problems is possible in this context, Nida's and Newmark's work will be taken as representative approaches within translation theory - one representing the early work on translation theory and the other a later approach[7]. It will soon be noticed that phonological meanings and their translation have not received much attention in the works of these translation theorists. Mostly phonological meaning translations are discussed in relation to poetry.

Nida's articles in the 1960's include numerous references to how phonological meanings cannot be ignored in translations of verse. His view is, similar to many other linguists' views, that only 'a recreation' or 'a creative transportation' is possible when poetry is translated (e.g. Roman Jakobson, see Hatim & Mason 1990: 13; Newmark 1988: 70, 165; Leino 1989: 28).

> Lyric poetry ... cannot be adequately reduced to mere prose, for the original form of the 'song' must in some way be reproduced as another 'song' (Nida 1964: 25).

When creating a new text, the translator's aim, according to Nida, should be to strike a balance between **formal, functional, and dynamic equivalence** (for a discussion, see Nida 1969). Here one can naturally agree with Nida, but certain doubts remain as to whether translators pay enough attention to phonological meanings in translations.

Nida (1964: 123-125) also seems to suggest that much of the phonological meaning of spoken texts, whether verse or other types of texts, is lost when texts are written down. Here he refers to the difficulty of expressing stress groups, junctures, intonational contours, tones of voice in writing. To Nida phonological meaning seems to have been reduced to a mere difference of **mode** (i.e. roughly spoken vs. written; for mode, see e.g. Halliday 1978; Gregory & Carroll 1978).

All in all, Nida (1964: 176) seems to think that only "by chance a sound effect in one language can be duplicated by an equivalent ... in another [language]". For example, he considers such sound symbolism and iconic elements as *flip, flap, flitter, flimmer* as "relatively rare, though not unimportant in the translation of poetry ... [but] difficult to reproduce with anything like their original values" (Nida 1964: 21). To Nida (1964: 176), "languages differ in the types of sounds they use and the values they tend to attach to these uses".

For the translator, Nida (1964: 193-195) recognizes some problem areas and offers some solutions for translating phonological meanings. The first problem Nida discusses concerns itself with **the transliteration of borrowed lexis**, e.g. proper names appearing in the text. The solution Nida offers is that either a translator can borrow the phonological form directly from the source language or s/he can adapt the form phonologically to the target language, or s/he can compromise between the two solutions. The second type of a problem Nida discusses is **plays on phonologically similar words**. These, according to Nida, are almost impossible to reproduce, and the solution for the translator is to seek for an approximation of the patterning, though not of the sounds. Finally, the third type of a translation problem which involves phonological meanings is represented by **patterns of form-sound style**. These refer to patterns of alliteration, rhyme, and various acrostic arrangements in texts (e.g. initial letters of

successive lines in verse). These patterns offer fine challenges to the translator and cannot, according to Nida, be reproduced 'without radical distortion of meaning'. One-to-one patterning is virtually impossible, and metrical and rhyming patterns must be altered. Here, the translator can always resort to offering notes to his/her readers.

In short, the analysis and the discussion Nida seems to offer for translators as a tool for working on phonological meanings is fairly limited in scope. He discusses the translation problems of phonological meanings occurring in verse, but not in other text types. His views on phonological meanings are fairly negative, and he develops no practical tools for dealing with the translation problems.

Another example approach briefly reviewed here is that by Newmark and his textbook on translation (1988). Although this textbook is partly based on the earlier work of Newmark's, due to its publication date, one would expect that it would outline the latest developments in linguistics and translation theory, including the translation problems of phonological meanings.

Newmark sees phonological meaning realizations as part of the aesthetic function of language. The phonological meanings are realized by "language designed to please the senses" and involve such patternings as those of **rhythm, balance, onomatopoeia, alliteration,** and **stress** (Newmark 1988: 42). Newmark lists the kinds of texts where such patternings are typically found: poetry, nonsense/children's verse, jingles, and TV-commercials. In theory, Newmark encourages translators to observe and pay attention to phonological meanings in more varied range of genres than Nida, but in practice also his discussion of the translation problems of phonological meanings still centres around poetry. When translating verse, the translator always juggles between an ugly literal translation and a beautiful free translation (Newmark 1988: 42). But how the juggling is done is not made explicit. A successfully translated poem is always a new poem, implies Newmark (1988: 70), but offers no systematic tools for creating this new poem phonologically. He (1988: 166) writes:

> no general theory of poetic translation is possible and all a translation theorist can do is to draw attention to the variety of possibilities and point to successful practice.

Contrary to Firth, to Newmark, phonological meanings in translation seem to be less important than the meanings created by other types of linguistic patternings in texts. The following two quotations indicate that Newmark does not perceive the phonological level to be equal in status with the other linguistic levels, at least as far as translation is concerned, but rather it is worth attention only when the final touch is put to the text.

> Sound effects ... come last for the translator, except for lovely minor poetry such as Swinburne's (Newmark 1988: 168).

In translating short stories/novels, the translator

> is released from the obvious constraints of poetry - metre and rhyme - whilst the varieties of sound-effect are likely to play a minor role (Newmark 1988: 170).

This is not the context to evaluate Newmark's work and his book comprehensively, but as far as the treatment of phonological patterns and their translation in texts of various kinds is concerned, Newmark's work shows that even 20-25 years since Nida's writings, and 30-40 years since Firth's writings, phonological meanings in texts still remain a very neglected area in translation theory and practice, and when rarely observed, then the discussion still centres around verse.

5. Translating phonological meanings in fiction

Considering the limited and narrow approaches linguists and translation theorists have to offer as theoretical tools and practical guidelines for translators, it is hardly surprising that the treatment of phonological meanings in translations of prose texts and fiction texts can vary widely. In this section some text extracts from a novel are given as examples of translation difficulties and translation similarities and differences of phonological meanings.

Text 1 is from Patrick White's novel *Voss*[8], Text 2 from its Finnish translation, and Text 3 from its Swedish translation. The focus will be on the items underlined.

TEXT 1:

'I like strawberries best.' Mary Hebden jumped and panted.
'Strawberries!' shrieked Mary Cox. 'Who will get strawberries?'
'I will,' said Mary Hebden. 'Although I am not supposed to tell.'
'That is one of the things you expect us to believe,' Mary Hayley said. 'As if we was silly.'
'Simple dimple had a pimple', chanted Mary Cox.
'Syllables of sillicles,' said Mary Hayley, in her rather pure voice.
'Very well, then,' said Mary Hebden. 'I had begun to tell. But will not now. Thanks to you, they will not be able to say I cannot keep promises.'

(White1957/81: 397)[9]

TEXT 2:

'Minä tykkään eniten mansikoista.' Mary Hebden pomppi ja huohotti.
'Mansikoista!' kiljaisi Mary Cox. 'Kuka niitä saa?'
'Minä saan,' sanoi Mary Hebden. 'Vaikken minä kyllä saisi kertoa.'
'Taas sinä luulet, että me uskottaisiin tuo', Mary Hayley sanoi. Niin kuin jotkut äälliät.'
'Höpän löpän lupnakorva', kailotti Mary Cox.
'Hölmöläisten horinoita', lauloi Mary Hayley varsin puhtaalla äänellään.
'Hyvä on sitten,' sanoi Mary Hebden. 'Minä olin jo kertomassa. Mutta enpäs kerrokaan. Teidän ansiostanne eivät sitten voi väittää, että minä en pysty pitämään lupauksiani.'

(White1957/77: 375)[10]

TEXT 3:

'Jag tycker bäst om jordgubbar.' Mary Hebden hoppade och fldsade.
'Jordgubbar!' skrek Mary Cox gällt. 'Vem får jordgubbar?'
'Jag får,' sa Mary Hebden. 'Fast det är inte meningen att jag ska tala om det.'
'Och det vill du vi ska tro på,' sa Mary Hayley . 'Tror du att vi är dumma, va?'
'Se upp, se ner, se på tummen, vi!ken dum en', mässade Mary Cox.
'Dumsnutar i alla knuar,' sjöng Mary Hayley med sin ganska rena röst.
'Då så,' sa Mary Hebden. 'Jag hade tänkt berätta, men nu gör jag det inte. Tack vare er kommer de inte att kunna säga att jag inte kan hålla några löften.'

(White 1983: 461)[11]

In Text 1, in the original, on the purely formal level, what Mary Cox and Mary Hayley say to Mary Hebden, ***Simple dimple had a pimple*** and ***Syllables of sillicles***, does not make sense, i.e. 'dimples' cannot be simple and they cannot have pimples, nor is there such a lexical item in English as 'sillicles'. Yet, by using ***silly***, ***simple***, ***dimple***, ***pimple***, and ***syllables of sillicles***, White creates a poetic effect in his text, and the text reminds readers of children's rhymes. Mary Hebden is being ridiculed by the other girls who envy her for getting strawberries. Children often mock each other with varies kinds of rhymes. White first establishes the semantic relationships between ***silly*** and ***simple***, and extends the same semantic meaning through phonology to ***sillicles***, a nonsense word, the first part of which carries a phonological resemblance to ***silly***. In

addition to the phonological meaning created by repetition, *(silly, sillicles)*, also alliteration (s-) and end-rhyming (-imple, -les) work in creating meaning in this passage. Both Bregazzi (1990) and Kies (1990) suggest that the sound /i/ suggests 'smallness', 'reduction' in dimentional size, in emotional feeling, or in social aspect in relation to the speaker (inferiority), e.g. *teenie-weenie, doggy*. These remarks could be used to interpret the /i/ -sound in ending -y in *silly*.These phonological meanings can be represented as in Figure 2.

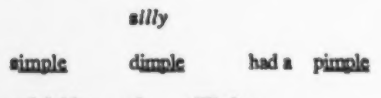

Figure 2. *The phonological meanings in the English original, Text 1.*

The phonological meanings expressed in Text 1 are translated into Finnish relatively successfully in Text 2, although some improvements can be suggested. The Finnish phonological meaning relations are charaterized in Figure 3.[12]

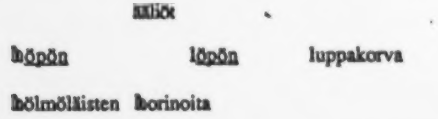

Figure 3. *The phonological meanings in the Finnish translation, Text 2.*

In Finnish the translator builds up a similar semantic relationship as White's English ***silly - simple - sillicles*** between the items ***äälliöt*** and ***höpön*** and adds to it ***hölmöläisten*** (all implying the meaning 'a simple person, a simpleton'). In the English text, the alliteration of s- in all of the words and the repetition of ***silly*** in ***sillicles*** build up the phonological meanings which further back up the semantic relations between the words. In the Finnish translation, the phonological meanings only work partially between ***höpön*** and ***hölmöläisten*** in the initial alliteration of h-. Had the translator chosen

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addition to the phonological meaning created by repetition, *(silly, sillicles)*, also alliteration (s-) and end-rhyming (-imple, -les) work in creating meaning in this passage. Both Bregazzi (1990) and Kies (1990) suggest that the sound /i/ suggests 'smallness', 'reduction' in dimentional size, in emotional feeling, or in social aspect in relation to the speaker (inferiority), e.g. *teenie-weenie, doggy*. These remarks could be used to interpret the /i/ -sound in ending -y in *silly*.These phonological meanings can be represented as in Figure 2.

silly

simple dimple had a pimple

syl lables of *silli* cles

Figure 2. *The phonological meanings in the English original, Text 1.*

The phonological meanings expressed in Text 1 are translated into Finnish relatively successfully in Text 2, although some improvements can be suggested. The Finnish phonological meaning relations are charaterized in Figure 3.[12]

äälliöt

höpön löpön luppakorva

hölmöläisten horinoita

Figure 3. *The phonological meanings in the Finnish translation, Text 2.*

In Finnish the translator builds up a similar semantic relationship as White's English ***silly - simple - sillicles*** between the items ***äälliöt*** and ***höpön*** and adds to it ***hölmöläisten*** (all implying the meaning 'a simple person, a simpleton'). In the English text, the alliteration of s- in all of the words and the repetition of ***silly*** in ***sillicles*** build up the phonological meanings which further back up the semantic relations between the words. In the Finnish translation, the phonological meanings only work partially between ***höpön*** and ***hölmöläisten*** in the initial alliteration of h-. Had the translator chosen

hölmöt (also 'silly', 'simple') to start with, instead of ***äälliöt***, the pattern of alliteration of h- would have been strengthened and repetition of -ölmö- would further have increased the phonological meanings. The effect of the phonological meanings of *Simple dimple had a pimple* is realized in Finnish in the alliterations and rhyming of *höpön löpön luppakorva* (both have the same number of tone groups, where the first syllable is stressed). The last item ***luppakorva*** does not rhyme with the previous items, but the alliteration of l- and the plosives in -pp- relate it to the previous items. Naturally one could here have invented another pattern, for example, ***höpön löpön töpön***[13], where ***töpön*** creates a more consistent rhyming phonological pattern than ***luppakorva***. This pattern would have fewer tone groups than the original or the translation, but this hardly seems significant in this context. But why ***luppakorva*** may, in fact, work better as a translation in this context than the suggested rhyme ***töpön*** is that in Finnish ***höpön löpön luppakorva*** is a traditional well-recognized children's rhyme. The meaning is created through tradition, since semantically *höpön löpön luppakorva* has as little semantic meaning as *simple dimple had a pimple*.

Alternative translations of phonological meanings are given in Figure 3.

hölmö t

höpön löpön töpön

hölmö läisten horinoita

Figure 3. *Alternatives to the translation of the phonological meanings in Text 2.*

It is also worthwhile to note that sometimes attempts to retain phonological meanings cause slight changes in meaning between the original and the translation. The English items ***silly*** and ***simple*** are adjectives referring to the qualities a person may have, and sillicles to the speech uttered by a person. The Finnish choices of words ***äälliö, höpö, hölmöläinen*** personify the qualities into a noun - a simpleton. The 'silliness' of Mary Hebden thus comes out as stronger in the Finnish translation than in the English original. Also ***hölmöläisten horinoita*** implies the meaning of a simpleton who speaks

deliriously and is extremely difficult to understand, in contrast to a person who is momentarily joking or trying to pull someone's leg by saying ***syllables of sillicles***.

The phonological meanings in Text 1 are translated into Swedish as represented in Figure 4.

dum ma

se upp se ner se på *tum* men vilken *dum* en

dum knutar i alla knutar[14]

Figure 4. *The phonological meanings in the Swedish translation, Text 3.*

The Swedish translation expresses the semantic meaning of 'silly' through ***dum***, equivalent of ***silly***, and uses it in the translation through repetition. This naturally creates an alliterative pattern through **d-**, but this pattern is not as strong as the phonological pattern created with **s-** in English. Another alliterative pattern is created in **s-** in the repetition of **se**. Here the phonological meaning is naturally further strengthened by semantic contrasts: *se upp, se ner* [look up, look down]. The end rhymes **-en** are corresponding to the **-imple** rhymes in English, but one has to note that additionally they carry different syntactic functions (the first -en signifies definiteness, the second contrasts with an interrogative pronoun *vilket*, and the last is an indefinite pronoun).

The number of the tone groups in Mary Cox's line in the Swedish translation is not equal to the original. Mary Hayley's line *Dumsnutar i alla knutar* has an end rhyme, and it of course effectively links the line to the previous occurrences of 'silly'. The phonological meaning is strongly supported by the syntactic and lexical parallelisms in the Swedish translation, perhaps more so than in the Finnish translation. Furthermore, similarly to the Finnish translator, the Swedish translator seems to rely on well-recognized, traditional translations, instead of working out her own phonological patterns which would maximally correspond to the original. Similarly to *Höpön löpön luppakorva* in Finnish, *Se upp, se ner, se på tummen, vilken dum en* is in Swedish a traditional 'teasing rhyme' used by children. Neither *Hölmöläisten horinoita* nor *Dumsnutar i alla knutar* are known as rhymes in Finnish and Swedish, but both succeed in continuing the

effect of the traditional rhymes and carrying on the initiated creation of phonological meanings in the translations of White's text.

Certainly, there is no question about the overall success of the Finnish and Swedish translations of White's phonological meanings. The translators are on the same wavelength as the writer. As Hatim & Mason (199: 11) note, such requirements are often set to top class translators:

> The best translators of works of literature are often said to be those who are most 'in tune' with the original author. The translator must 'possess' the spirit of the original, 'make his own' the intent of the SL [source language] writer.

Preliminary research to Finnish translations of Australian literature (Ventola 1990, forthcoming) seems to indicate that the translators of valued Australian novels are indeed, if not writers themselves, then at least very reputable as translators. These translators are perhaps more willing than others to attempt translating phonological meanings in texts and often do so with considerable professionalism. In Finland the **valued works of fiction** generally appear to be translated by **valued translators** (Ventola 1990, forthcoming). The Finnish publication principles and translation politics seem to work on the principle that large publishing houses have their own trusted translators, and when new valued novels appear such an elite group of translators usually 'scoops the cream off the cake' first.

A quick look at the Finnish translations of Australian fiction written by less well-known authors of romances, adventure stories, and thrillers will rapidly show that usually their translators are not well-known and that the translators do not specialize in one or only a few authors. Translators of popular literature cannot afford to choose whom they translate, usually one translator has several authors to whose style s/he has to adapt. It is known that publishers of popular literature offer jobs to students of English or translation studies, or to other occasional freelancers (personal communication with students and freelance translators). Many of these translators have, at least in this stage of their lives, little theoretical training in translation. This leads to another generalization, but of the opposite kind to the one presented above: **the less valued works of fiction** are translated by **less-valued translators**. Many factors may lead to the fact that the

original author's attempts at creating phonological meanings simply get ignored in translation: the lack of training and experience in translating phonological meanings, the lack of systematic familiarity with the author's 'style' of producing phonological meanings, lack of time to consider appropriate translations, as the tariffs for translating less-valued literature are typically fairly low.

The overall effect often is that in many translations of valued and less-valued fiction the phonological meanings are completely lost. If, for example, the novels of an Australian author, well-known in her own country but less known in Finland, are constantly translated by different, inexperienced translators, the sales might not increase, although the author would actually deserve to be better known in Finland and ought to be translated with care. Authors' attempts at beauty of expression will be missed. Naturally in many of the less-valued works of fiction there may not be any attempts for phonological meanings to be found in the first place. What is quickly produced in a mass-production fashion will be translated in a similar fashion.

To continue the argumentation on translation practice, let us consider a further example from Patrick White's novel, Text 4 and its translations, Texts 5 and 6. In Text 4 some expressions are underlined and they will be discussed below.

TEXT 4:

> *However, by the time the groom had fetched Dr Kilwinning, and driven him through the shiny shrubs, and deposited him under the solid sandstone portico, the master and mistress were neatly dressed, and appeared to be in full possession.*
>
> *The doctor himself was remarkably neat, and particularly about his full, well-cut, black back, which Mrs Bonner determined in future not to notice.*
>
> *He was carrying a little cardboard box.*
>
> *'I propose to let some blood,' he explained. 'Now. Although I had intended waiting until this evening.'*
>
> *The old couple drew in their breath.*
>
> *Nor would Mrs Bonner consent to look at those naked leeches, lolling upon the moist grass, in their little box.*
>
> *As the day promised scorching heat, they had already drawn the curtains over the sun, so that the young woman's face was sculptured by shadow as well as suffering. But for the painful breathing, she might not have been present in her greenish flesh, for she did not appear directly aware of anything that was taking place. She allowed the doctor to arrange the leeches as if it were one of the more usual acts of daily life, and only when it was done did she seem concerned for the ash, which, she said, the wind was blowing into their faces from off the almost extinguished fires.*
>
> (White 1957/77: 385; see Footnote 1).

In Text 4, White seems again to have realized several intentional phonological patterns. For example, *shiny shrubs* and *solid sandstone porticos* create certain powerful images of an Australian scenery, at least in the mind of a reader who is familiar with the Australian context. Certainly, partly the images here are the result of lexical collocation, but partly they can be said to be the result of the phonological meanings created in the passage; for example, the occurrence of the sibilants is hardly unintentional here. Views on what phonological meanings English sibilants are seen to cater for vary. Bregazzi (1990), for example, suggest the meanings of 'lower volume' or the emulation of sleepiness' for the sibilants. Kies (1990) also lists various meanings: /sw-/ = curvilinear motion, /sl-/ = smooth movement (often pejorative or oblique), /sk-/ = quick movement, /sh-/ = voluminous sound (e.g. smash, rush). Earlier, Firth (1930/64) had made similar remarks about the meanings of sibilants, e.g. /sl-/ = pejorative, /str-/ = 'streching'. None of these meanings can perhaps directly be attached to the example sibilants above. But what seems to function in the passage is what Firth saw as a cumulative effect of alliteration and experiential analogy working together in the text. In other words, the sibilants in *shiny shrubs* and *solid sandstone porticos*, and in somewhat later appearing *scorching heat* and *the sun*, seem to create an image of a house standing alone in the Australian open, barren planes in the heat of the summer (cf. Kies's (1990) analysis of C. Sandburg's *The Harbor* where the image of oppressive, lasting summer heat is created by using [+ continuent] and [+nasal] sounds).

Certain seriousness in the situation described is raised by the words *master and mistress*, instead of *Mr. and Mrs. Bonner*. The doctor looks serious and respectable in his black suit: *black back*. The leeches in contrast are naked, and the alliteration of l-sound, in *leeches lolling ... in their little box*, makes readers agree with the disgust Mr. and Mrs. Bonner feel towards the idea of letting blood and towards the leeches used for the purpose. *Scorching heat* and *the sun* seem to intensify the unpleasent atmosphere and increase the suffering of the woman, whose face was *sculptured by shadow* and *suffering*, the sibilant sounds continuing the creation of the pejorative, fatal atmosphere. The passage portrays a hot, unbearable Australian day and the discomfort of it, especially

to a person who is sick. *Fires*, although now extinguished, contrast strangely to the heat of the day - but obviously the patient had been feeling cold and the room had been heated. The sound patterning plays an important role in creating these meanings and images in the passage.

Some of these sound patterns seem to work also in the Swedish translation in Text 5 (to facilitate the phonological comparison for those readers who do not read Swedish, the original wording is set in the parentheses of the focused wordings).

TEXT 5:

> *Vid den tidpunkt då stalldrängen hade hämtat dr Kilwinning och kört honom genom de skinande busksndren [shiny shrubs] och satt av honom under den bastanta sandstensportiken [solid sandstone portico], var herrn och frun [master and mistress] emellertid prydligt klädda och verkade samlade.*
>
> *Läkaren själv var anmärkningsvärt prydlig, särskilt när det gällde den fylliga, välskräddade svarta ryggen [black back], som mrs Bonner bestämde sig för att inte lägga märke till i framtiden.*
>
> *Han bar på en liten kartonglåda.*
>
> *'Jag har för avsikt att tappa lite blod,' sa han. 'Nu. Fastän jag hade tänkt vänta till i kväll.'*
>
> *Det gamla paret drog efter andan.*
>
> *Inte heller ville mrs Bonner titta på de nakna blodiglar [leeches] som lättjefullt låg [lolling] på det fuktiga gräset i sin lilla låda [little box].*
>
> *Som dagen utlovade förtärande hetta [scorching heat], hade de redan dragit för gardinerna mot solen [the sun], så att den unga kvinnans ansikte skulpterades av skugga såväl som av smärta [sculptured by the shadow as well as by the pain] Bortsett från de pinande grönaktiga kropp, ty hon verkade inte direkt medveten om någonting av det som ägde rum. Hon lät läkaren sätta fast blodiglarna som om det vore en av vardagens allra vanligaste handlingar, och det var bara när det var gjort som hon verkade bekymrad över anskan som, sa hon, vinden blåste i deras ansikten från de nästan slocknade eldarna [fires].*
>
> (White 1983: 447)[15]

The use of sibilants is noticeable also in the Swedish translation: *skinande busksndren, den bastanta sandstensportiken, solen, skulpterades av skugga såväl som av smärta.* Once again the sibilants seem to enforce the enduring heat and the suffering of the young woman in the heat - the unpleasentness of the whole situation. Similarly the disgust which Mrs. Bonner feels towards the leeches in the box seems to be transmitted to the Swedish readers by the /l/-sounds in translations: *blodiglar, lättjefullt låg, lilla låda.* Notice that the Swedish translator also consciously increases the alliteration in the passage: in English the leeches *loll* on the grass, in Swedish they *lättjefullt låg* 'lazily lay' on the grass. The task of translating phonological meanings from English to Swedish

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is perceivably somewhat easier than from English to Finnish, as will be illustrated shortly. Both of the languages are Germanic languages and this relationship has also its phonological consequences. Firth (1930/64: 182) once noted: "There are quite a number of Dutch, German, and Scandinavian speech sequences that might evoke a certain measure of appropriate response in a unilingual Englishman of average intelligence." Understandably, due to the linguistic similarities, it will be easier for a Swedish translator to be more attentative to phonological meanings and to find phonological translation equivalents to White's meanings than to a Finnish translator, whose language is not a Indo-European language. Furthermore, since the languages are not related, rather different sounds may have been adopted to realize phonological meanings of experiential contexts, whereas related languages may realize same experiential contexts with the same phonological patterns.

As can be observed in Text 6, the images created by White's skilful use of the words and phonological patterns are not easy to translate into Finnish phonologically (to facilitate the phonological comparison for those readers who do not read Finnish, the original wording is set in the parentheses of the focused wordings).

TEXT 6:

> *Mutta jo siihen aikaan, kun renki oli noutanut tohtori Kilwinningin, kyydinnyt hänet kimaltelevan pensaikon [shiny shrubs] halki ja jättänyt viimein vankan, hiekkakivisen katoksen [solid sandstone portico] alle, isäntä ja emäntä [master and mistress] olivat siististi pukeutuneita ja kaikesta päätäen täysin voimissaan.*
>
> *Tohtori itsekin oli huomattavan siisti ja siitä erityisesti tyytyväisen hyvin leikatun mustan takinselkämyksen [black back] vaiheilta, jonka rouva Bonner päätti vastedes jättää vaille huomiota.*
>
> *Hän kantoi pientä pahvilaatikkoa.*
>
> *'Minun on tarkoitus ottaa hiukan verta', hän selitti. 'Nyt. Vaikka olinkin aikonut odottaa tämän päivän iltaan asti.'*
>
> *Koska aamu lupaili korventavaa helleitä [scorching heat], he olivat jo vetäneet uutimet auringon [the sun] eteen, joten varjot muotoilivat [shadows sculptured] nuoren naisen kasvoja yhtä paljon kuin kärsimyskin [suffering]. Mutta tuskallisesta hengityksestä huolimatta hän oli kuin poissa viherrävästä lihastaan, sillä hän ei näyttänyt olevan tietoinen mistään tapahtuvasta. Hän antoi lääkärin asettaa illimadot paikoilleen ikään kuin kyseessä olisi ollut täysin jokapäivåinen tapaus, ja vasta tämän jälkeen hän näytti huolestuvan tuhkasta, jota tuuli hänen sanojensa mukaan puhalsi heidän kasvoilleen melkein sammuneista nuotioista [fires].*
>
> (White1957/77: 364; see Footnote 2.)

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Text 6 is naturally by the same translator as Text 2. The way the Finnish translator here deals with the translation of the suggested phonological meanings is no longer as laudable as in Text 2. In fact, crudely put, White's phonological meanings are lost in the Finnish translation, as can be seen above. The translation does not evoke the meanings and images of the original through phonological patterns (note that the phonological meanings in Finnish must not necessarily be created with the same sounds as in English, as already illustrated in Texts 1 and 2). There is a feeling that in this passage the translator is not phonologically 'in tune' with the environment and the images which White has created before our eyes. The disgust towards the leeches is also lost to the Finnish reader as those lines have been cut out from the translation[16]: *The old couple drew in their breath. Nor would Mrs Bonner consent to look at those naked leeches, lolling upon the moist grass, in their little box.* Due to this omission in the translation, the significance of the doctor carrying a little cardboard box may remain rather obscure to the Finnish reader. Similarly, the contrast between the heat outside the room and the coldness that the patient must have felt is largely lost to the Finnish readers, due to a misfortunate lexical translation which seems to indicate that the translator is not very familiar with the Australian context and culture. *Fires* has been translated as *nuotiot*. But this lexical item in Finnish refers only to the fires which are lighted outdoors, never indoors, whereas all old Australian sandstone houses have fireplaces in the rooms where fires are kept going during cold winter nights. *Takkatuli* would have been an appropriate Finnish lexical item here and would have raised the image of the patient feeling cold in the heat of the room.

Texts 4, 5, and 6 exemplify different linguistic possibilities and sensitivities that translators have to phonological meanings. The Finnish translator demonstrated his ability to create corresponding phonological patterns when such patterns were so obvious in the original text that they could not simply be overlooked. Elsewhere, when such patterns were perhaps less obvious, but were nevertheless there for any contextually-oriented reader to discover and enjoy, the translator ignored the created phonological meanings in translation. In short, Example 6 above illustrates that the treatment of phonological patterns seems sometimes to be incidental and somewhat haphazard even in

translations of valued fiction. But naturally more systematic studies of translations of phonological meanings in valued and non-valued texts are needed.

6. Conclusion

This article discussed phonological meanings and their realization in fiction texts and the problematics of their translation. It covered the various views linguists appear to have about what phonological meanings are and how they are expressed linguistically. Furthermore, two linguistically oriented approaches on translation theory, Nida's and Newmark's, and the discussions on phonological meanings in them, were taken as representative examples of the treatment and development of phonological meanings within translation theory. Finally, the practical side, the actual translation practice and publishing politics were discussed.

On the whole the study of phonological meanings and their realization seems to be a somewhat neglected area. Several implications are relatively obvious. Firstly, within linguistics there is a need to increase our knowledge of the functioning and realization of phonological meanings, not just in verse texts, but in all kinds of texts, including everyday conversation. There is also a need to develop analytical tools for analyzing the phonological meanings in texts. Secondly, within linguistically-oriented translation theory, it is necessary to develop contrastive analyses of phonological meanings, so that translators could get a sufficient training in handling the differences in the phonological systems of the source and the target languages. Thirdly, within translation education more attention could be paid to raising the conciousness level of translator trainees for the phonological level in various kinds of texts, especially when the phonological systems vary greatly in the two languages. A contrastive approach is naturally essential in such training.

Only through measures similar to these can we perhaps build the kinds of bridges between language theory and translation that Firth so early on was referring to and solve

the discrepancies which exist in the present translation practice. There should be no difference between the translator of a valued and a less-valued text. The translation should try to express all the linguistic meanings encoded in the original, whether on the phonological level or on another linguistic level. None of the levels should carry more importance, or be less worthy of attention, than the other. Of course those who have as their job, so to speak, namely linguists and literary critics, to evaluate translations must also remember always to be fair and just. It should not happen, as Newmark (1988: 185) claims it often does, that "many reviewers of translated works neither know the original work nor the foreign language". Translation of any kind of a text demands professional skills, and to ensure best decoding by readers it is in the interest of all the above mentioned specialist groups to work together and build bridges between the disciplines of linguistics and translation theory and practice.

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Footnotes

1 This article is a revised version of a paper presented at the 17th International Systemic Congress, Stirling, United Kingdom, July 3-7, 1990.

2 'Valued' characterization is in Ventola (1990, forthcoming) given to those novels that are listed as Australian canon literature by literary historians and critics.

3 'Phonaesthetic' to Firth meant the association of sounds and personal and social attitudes (e.g. the fact that most English speakers consider sl- to carry a pejorative meaning).

4 Chiming, according to Leech (1968: 96), is most striking in cases where the words are "grammatically paired but ... contrast in reference and associations".

5 Leech (1968: 97) sees the suggestive power of onomatopoeia as a relatively weak feature of sounds: "The semantic content of words has to activate and focus this

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imitative potential. If the semantic content does not do this, then the collocations of sounds are in most cases neutral."

6 Here valued fiction means 'accepted canon literature in the society'.

7 One can only hope that this kind of an overview will not be too unjust to translation theorists in general.

8 Translated by Jussi Nousiainen.

9 Patrick White, 1957/81. *Voss*. Harmondsworth: Penguin.

10 Patrick White, 1957/77. *Kohti mantereen sydäntä*. Helsinki: Otava.

11 White, Patrick 1983. *Voss*. Swedish translation by Ingegärd Martinell. Forum.

12 Glossary: äälliöt = simpletons, boobies [-t = plural marker]; höpön = foolish, silly, crazy person/matter [-n = genetive form]; löpön = a chatty person; a softie person [-n = genetive form]; luppakorva = lop-eared; someone with drooping ears; hölmöläisten = of simpletons [singular: hölmöläinen; -t = plural marker; -en = genetive form]; herinoita = delirious speech.

13 Glossary: löpön = a helpless, simple person [-n = genetive form]

14 Glossary: dum = stupid, silly; se upp, se ner, se på tummen, vilken dum en = see up, see down, see on the thumb, what a simpleton one; dumsnutar i alla knutar = simpletons in all corners.

15 White, Patrick 1983. *Voss*. Swedish translation by Ingegärd Martinell. Forum.

16 Publishers often tell the translators to cut down the original text by about 20% in the translation. No information was available for this study on how translators actually make decisions on what to cut out from the text.

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